FANTASY IMAGE

DOCTOR WHO
A holiday for the Doctor?

007
epic

THE [illegible]ODS
Star interview

SAPPHIRE AND STEEL

CATWEAZLE

2010

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FANTASY IMAGE

The British magazine based on the visual fantasy worlds

Editor
Stephen Payne

Aaeistant Editor
Jan Vincent-Rudzki

Contributing Editors
Richard Marson
Andrew Sewell

United States Correspondent
Larry Wauchop

Production Assistant
Jennifer Darlington

Contributing Writers
John Ainsworth
David Dupont
Margaret Richardson
Garry Russell
Ngoc To

Typesetters
James Jenkins

Publisher
Visual Imagination

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Editorial Address
Fantasy Image
38 Melrose Avenue
Wimbledon Park
London SW19 8BY

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Front Cover: Model set up by Stephen Mansfield. Photograph by Stephen Payne

Back Cover: A scene from "Return to Oz" © Walt Disney

Editorial

Our cover pictorially represents the troubles the good Doctor at present finds himself in. We have chosen to depict the fourth Doctor as it is this incarnation that most people associate with the programme. So the scene is this: Doctor Hoo Four and companion Roma and trusty Computer Dog KP have come to Brighton, not for the Doctor Who convention, but for a holiday. Unknown to them the Grim Reaper (Death) is looming over their whole existence! This picture is not helped by the continuing reports circulating that next seasons "Doctor Who" is to be his last and one report in *The Sun* states that it will only be fourteen twenty-five minute episodes as opposed to twenty-six.

Stephen Payne

Carol Ann Ford (Susan), Jacqueline Hill (Barbara), Gordon Roxburgh, Adrienne Hill (Katarina) and Michael Craze (Ben) on the companions panel

DWASocial 5

A report by Stephen Payne on an event that gathered together five hundred *Doctor Who* fans

The latest of the many conventions organised by the Doctor Who Appreciation Society took place on 6th April and consisted of a one-day event entitled *DWASocial 5*. The venue was the Novotel, Hammersmith, in London, just a few miles from BBC television centre where the series is made. Gordon Roxburgh was the organiser of the event and managed to bring together thirteen people involved with the programme.

Hartnell years; In front of camera . . .

The first panel of guests was made up of four people who appeared in front of the camera during William Hartnell's reign as the Doctor. They were all companions of the Doctor in the programme. Carole Ann Ford, who played Susan, was making a return visit. Her last DWAS convention was back in 1978 but, since then, she has appeared at BBC's Longleat event and, in the USA, at some of their conventions. Jacqueline Hill, who played Barbara, made her first appearance. She usually takes a holiday in

Producer, John Nathen-Turner, and sixth Doctor, Colin Baker, in un-edited form – bad jokes and all!

Hartnell Producer, John Wiles.

Writer, William Emms.

Writer, Donald Cotton.

August when most conventions take place and so Gordon Roxburgh had taken the opportunity to invite her to this event When she arrived, she was delighted to find Carole Ann Ford whom she had not seen for some considerable time Carole informed her that this was just one of many events she had attended Jacqueline, rather dreading what was to come, announced that this would be her first and last! Also on the panel was Adrienne Hill who played Katanna in the *Myth Makers* and *Masterplan*, for a total of five episodes, the shortest length of time for any companion to date The final member of the panel was Michael Craze who was also making a return visit He had played Ben during the latter period Hartnell's Doctor and beginning of Troughton's

I found this panel particularly interesting for the chance to see Jacqueline Hill She took control immediately despite Carole Ann Ford's greater experience of conventions There were even moments when Jacqueline corrected Carole about certain events in the making of the programme In particular the question of *Doctor Who* 'live transmission'. Carol has often stated, and did so again, that the show was so far behind schedule that at one stage it went out 'live' Jacqueline, quite correctly, put the matter straight The programme was, in fact, never transmitted 'live, but was recorded, as far as possible, straight through in order to avoid edits which were expensive and difficult at that time

Unrecognizable

One of the questions the panel was asked was what they thought of "Doctor Who" nowadays Carole Ann Ford said that it was "unrecogniz-able" and compared it to the *Wizard of Oz* She also found it particularly violent Jacqueline Hill agreed that it was very different and commented "I am glad I worked in it when I did" Not that she thought it was bad but she simply preferred the more homely feel" Michael Craze said that he had seen it' "Yes I enjoyed it but in my days it had more humour in it, particularly with Patrick as the Doctor" Adrienne Hill felt that it was "a little bit of a retrogade step for the character of the companion with much more of 'Oh Doctor, what is it?' type lines". She thought that the companion ought to be more of per-sonality in their own right She added that she thought it would be a good idea to have a 'female Doctor' to balance out the evil women in the programme

The panel session went very well with all the guests pleased that they were remembered so well after twenty years This was especially true for Jacqueline Hill who, delighted by the interest and enthusiasm of those attending discovered, by the end of the day, that she had thoroughly enjoyed the event She told Gordon Roxburgh that she would like to be invited to another (not straight away but after a year or so!) and that she would try to encourage William Russell (Ian) to come along.

Hartnell years; Behind the camera . . .

The next panel consisted of three men who were behind the camera during the Hartnell years These were John Wiles, producer of the show for stories between and including *The Myth Makers* to *The Art*, William Emms script writer of *Galaxy Four*, and Donald Cotton script writer of *The Myth Makers* and *The Gunfighters*. All were new to conventions

Attention centred around John Wiles whilst the other panellists were prompted for details of their stories John Wiles related how, when he first started with script editor, Donald Tosh, they decided that 'We wanted to take off and be 'with it' We wanted something that would leave the ground without going too far to magic" They wanted the programme to be a bit like *Star Trek* (except for the dialogue!). With regard to historical stories, he said that he felt it was rather like writing self-contained plays and having to fit the Doctor into them *The Masterplan* had taken up a large chunk of his time as producer and he referred to some script difficulties ' Five or six pages do not run thirty minutes!' Apparently, Terry Nation was very busy at the time and not in a position to do all of the script work himself and so Dennis Spooner co-wrote it from an outline by Terry Nation Of particular interest were the problems John Wiles had faced with the star of the time William Hartnell He has been reported as being very much like the Doctor he portrayed and, on occasions, extremely difficult to work with Apparently, Bill Hartnell had come to rely on Venty Lambert, the first producer of the programme and so found it very difficult to accept John Wiles in that role John Wiles admitted that these difficulties were the reason for him leaving the show as producer.

Both the other guests had things to reveal about their stories and about how they had approached the writing of the recent Target books Donald Cotton had done quite a lot of research for his stories, *The Myth Makers* and *The Gunfighters*. In his two recent books, he has the tale related, firstly, by Homer and, in the second book, by Doc Holliday. This was because he felt it 'best to get away from the anonymous narrator". William Emms, on the other hand, had opted for the conventional style, thinking it wise to adhere

The amazing hall of Novotel.

Terrance Dicks, Dick Mills, and a stunned Graeme Herper.

Actor, Michael Creze

Actress, Adrienne Hill.

Actresses, Carol Ann Ford and Jecqueline Hill.

© Stephen Payne

closely to the transmitted story He revealed that originally his *Galaxy Four* had been scripted for Barbara and Ian but he had subsequently had to re-write it for the character Steven. Asked about the present 'Doctor Who' series he commented, "They're not using Story very much, they're using effects!

Next on stage was Ian Levine telling everyone present about the happenings surrounding the postponement of the show He urged everybody to write to various members of the BBC in order to demonstrate their support for the show He then mentioned a rumour (a rumour **ONLY** he assured the audience), that the postponed season was to last for twenty episodes and not what had been expected, twenty-six episodes

A thoughtful JNT and Doctor.

Current Producer and Doctor

These words from Ian Levine were to cause some embarrassment and annoyance to the present producer John Nathan-Turner who was next on stage with the current time looped Doctor Colin Baker

John Nathan-Turner explained that he had particularly wanted to attend this convention because he would be in the USA in late July and therefore would be unable to attend the three-day event DWAS would be organising for July He said that he realised many fans would blame him for the postponement but that he felt he owed it to the British fans to attend one event this year Colin Baker also explained that, he too would be unable to attend in July as he was being paid to attend the USA convention at the same time! These revelations seemed to add to the general unease in the hall Colin Baker was questioned about what one attendee felt was unnecessary violence during the last season Mr Baker replied that it formed part of the drama and asked what the questioner would replace it with The retort 'A good script!' did not go down very well John Nathan-Turner, who had noticed the audience's unease said that the "twenty-episode idea" was nonsense and refused to allow Ian Levine to come back on the subject

Questioned about last seasons programme timing, Mr Nathan-Turner said that the time-slot of 5.20pm was not what he had hoped for He felt that some aspects of that season's stories were a little strong for that rather early time In reply to a question about viewing figures, he mentioned that the last time the programme was put out at this time the figures were only 5.5 million This compared with an average of 7.2 million for last season well in line with the norm

Nevertheless the panel did have its lighter moments One question concerning extra scenes, recorded but not transmitted raised a laugh "What bits were we not allowed to see?" to which Colin Baker replied "My bad jokes!" Another question (referring to Alexei Sayle's appearance in *Revelation of the Dalek's*) "When are the rest of the *Young Ones* going to appear? earned John Nathan-Turner's response "When we have finished with the *Blake's 7* cast!"

Recent years: Behind the camera . . .

The final panel of the day consisted of four production personell Graeme Harper, Dick Mills, Terrance Dicks and Sarah Lee

Graeme Harper directed *Caves of Androzani* and *Revelation of the Daleks* He described the job as "great fun, difficult to do but great fun" Asked about the use of machine guns in his stories he said "I wanted them because they were people Lasers are less of today" He added that the use of machine guns also cut down the amount of work

Dick Mills who is responsible for all the special sound effects demonstrated his usual wit With regard to the difficulties of coming up with different sounds for guns he sited an example in *Vengeance on Varos* and referred to it as "The great milk float race!" He also revealed how the Doctor Who records came about Apparently, the Radiophonic workshop originally put them together and then offered them to BBC Enterprises (rather than at the request of Enterprises)

Terrance Dicks script editor during Pertwee's time and a regular convention attendee, concentrated on his experiences of American conventions At one such gathering he was asked whether it was true that he had posed nude with a Dalek and he indignantly replied "No it is an absolute lie!" (For an explanation see our United States Correspondent's report titled "USA Who tour")

Finally Sarah Lee the current production secretary announced that the Doctor Who office would be staying open during the long break

In addition, various videos were shown which included freshly-returned Hartnell episodes extracts from the incomplete Tom Baker story, *Shada* the video that accompanies the *WHO Cares* record and something entitled *Auf Wiedersehen*. The latter concerns the postponement of the programme and shows in a light-hearted way, what is to become of the programme's cast and crew (Colin's Doctor looking for a job, his companion Pen offering a bed to all sorts and ending with JNT locked away at the Doctor Who exhibition!) The characters were portrayed by some familiar and excellent puppets made by Stephen Mansfield and Susan Moore with a script by Kevin Davies It was a tremendous success extremely funny and well made

The convention for me was the best DWAS event for some time and all those involved deserve to be pleased with their efforts ■

Zaphod Nathan-Turner

SAPPHIRE AND STEEL

"Go on Sapphire, you can do it"

An article by Gary Russell

Hands up all who remember ATV? Yes, you and you and you – you are all correct. It used to have the franchise for the ITV regional programmes in the Midlands area of this little island of ours. Interestingly enough, ATV had some difficulties with its franchise some four years ago and became Central Television. And so we ask, why? The answer one assumes is fairly simple – for fifteen odd years they were responsible for some of the most duff programmes on ITV – one of which wasn't *Crossroads* but instead a little science fantasy offering concerning two intergalactic investigators, they could walk through walls or instantaneously project themselves elsewhere (except in an emergency when they tended to fight with locked doors or run up three flights of stairs). By far their most impressive power, utilised normally by the female (odd, since Time is always considered male, as in Old Father Tyme), was the manipulation of time. This lady, a flaxen-haired beauty by the name of Sapphire, could either roll time back a few seconds and see again what had just occurred or leap back about twelve days. Interesting idea, really – this misuse of time also allowed her to make false visions, such as freezing an image in time whilst removing the real object (eg, a rather nice 1950s Silver Shadow), and leaving an image so that onlookers would think that the Rolls was still there.

The other member of the duo was a well-built, stoic sort of chap with a cynical line in humour and a very bad hair stylist to boot. His name, aptly enough, was Steel and he carried out the heavier work, such as shouting at people and, in one instance, lowering temperatures and, like his metallic namesake withstanding sub-zero conditions that would kill mere mortals.

In the beginning . . .

In many ways this series, with its most original title of *Sapphire & Steel*, ought to have bombed, so tacky and ill-conceived was the original idea. As far as ATV were concerned, it did fail, but that is possibly because they, like most ITV companies, failed to realise exactly what the writer (in this case the highly popular SF teleplayer Peter J. Hammond) was getting at. Whilst *Sapphire & Steel* contained no hidden moral, no deep significance or social conscience, ATV obviously thought it ought to have, this being a criteria of fantasy programmes on ITV. You can show bad guys at work, but they must get their

cum-uppance (as per *Ace of Wands, The Champions* etc). P.J. Hammond actually set out to make his heroes more anti-heroes and whilst we wanted the two people to win and defeat the Transient Beings/The Darkness-Capricious Elements of Time, the fact that they used less-than-decent means, always meant that the viewer never entirely trusted them. In the first story (none of the six tales had titles) we met our 'heroes' in an old three-storey house on a peninsula. Inside the house a mother and father were reading nursery rhymes to their daughter. Downstairs is fourteen-year-old Rob – like all good boys doing his home-work. Unlike the rest of humanity, the fact that he is surrounded by what appear to be 10,000 ticking clocks doesn't seem to disturb him. Later, we learn that his daddy has a passionate interest in timepieces (hint here, folks, about what is to come!). Surely enough, one by one, the clocks stop dead, lots of strange noises are heard and mummy and daddy are zapped away by Time (this story's villain – a disembodied element, which makes a refreshing change). Rob and his sister, whose singular inability to speak anything remotely approaching English becomes a bit wearing by episode six, are left to fend for themselves. Being conscientious about these things, Rob phones the local friendly policeman and, seconds later, Sapphire & Steel arrive. Like all pre-pubescents, Rob is infatuated with Sapphire and resents Steel because (a) he pushes Rob around and (b) he works with Sapphire as Rob would like to do. Over the next six episodes our four 'heroes' (joined towards the end by a huge black gentleman from the same agency as S&S called Lead) fight Time and, through the use of somewhat violent nursery rhymes and a particularly colourful polystyrene gravestone manage to win.

The use of a boy and girl seems to imply that it was originally conceived as a children's programme. However, because of its strong and frightening elements the programme was, in fact, shown outside children's television hours at 7.00pm. Noticeably children did not appear in the subsequent twenty-four episodes.

Although these were made in one long run, they were presented in a rather strange way. The nursery rhymes story was followed by the longest story, an eight-part series set in a disused railway. Then that was all for a while. Another one was shown some eight months later, a six-part story about a time capsule, followed by a four-part old photographs story. The final six episodes, comprising a

Sapphire – Joanna Lumley

Christie-like mystery set in an old house were shown a year later and, at the same, ATV commissioned a further four episodes (the one with the vanishing Rolls Royce). This happened at the time when ATV were fighting to keep their franchise (and Elstree studios, where *Sapphire & Steel* was made). They were clearly trying to make as many programmes as they could, our series thankfully being one of them! But back to the eight-parter.

Disused Railway

Although, perhaps, an episode or so too long as stories go, this one was the most exciting, the weirdest and the only one to have a full explanation of what was going on. (One of the most endearing but annoying aspects about the series was that so much happened in each episode that explanations tended to be left to the viewing public's interpretation.) The basic premise was that a 'thing', known only as The Darkness (a variation of the usual Time enemy), was using a disused railway station as a medium to collect the fears and emotions it needed to thrive on. Therein sat an old, vaguely eccentric but likeable ghost-hunter who was annoyed, quite understandably, when our super snoops arrived to take over his carefully planned ghost-hunting. What our man, Mr Tulley, has come across is the ghost of an angry World War I private. Sapphire & Steel, with the unwilling help of Tully, set out to discover why he is so upset – along with fifty odd other historical folks, long since dead, who have congregated at the station. Eventually, the ghost explains that The Darkness has promised that they can go home and live again and, essentially, not die. Steel points out that The Darkness is feeding off their resentment (none of the deceased deserved to die, all were victims of accidents rather than war) and its promises are false. Eight episodes later, full of the most intriguing developments (Steel is, to be blunt, an outright bastard to Tulley, Sapphire is taken over by The Darkness and loses her eyes, literally, and tries to kill Steel with a hatpin, Steel turns into a soldier and 'dies' on a barbwire-ridden World War I trench etc), the two agents persuade the soldier and his friends to give up, The Darkness lives off their emotions and will not return them to life but keeps them in a perpetually angry state. Consequently, now appeased, the spirits return whence they came and The Darkness wanders off with empty belly. End of story? No way – it still has to be got rid off. And what being could supply resentment eternally? Well, the crux of

Sapphire and Steel have been assigned – Joanna Lumley and David McCallum

the whole series is that Time goes on forever and so Steel sets a trap that will make Time angry and give The Darkness all the resentment it needs. And so, here we see the darker side of Steel and, although she doesn't like it, Sapphire doesn't stop him. What Steel does is to get Tulley killed long before his number is up, as it were, which displeases Time immensely who, although not always a nice guy, does have the universe mapped out neatly. Hence when Time has been cheated out of this poor unfortunate's last few years, it becomes resentful and, now satisfied, The Darkness leaves the station, the flowers grow and Sapphire & Steel literally take a running jump through a wall and vanish. In this story we establish that Sapphire can take time at least twelve days back – something she claims that she cannot do in later stories. However, as I said earlier, inter-series continuity is by far the weakest spot of *Sapphire & Steel*.

Time Capsule

It is a bit of a shame that the next six-part story is such tatt. Peter Hammond seemed to fall into the ITV trap of attempting to preach in this one – and this week's platform is vivisection. Hence, we see two people from the future (where animals have become totally extinct through mankind's use of them as food, clothes, etc) being attacked by 20th century goods made of animal fur. Whilst the idea of a swan feather-filled pillow trying to suffocate their baby is interesting, the scene where the wretched pillow turns back into a swan and attacks Steel is too ludicrous for words. Likewise, whilst the first scene where the girl picks up a carving knife and sees graphic pictures of pigs being sleughtered is quite shocking, the scenes of a fur coat crawling across the floor are laughable. What lets this story down is that there are too many things going on.

Food for thought for our two hero's.

Firstly, there is the attack on the couple – Time is using the dead animals as its medium here. Secondly, Time accelerates the baby's growth so that physically, not mentally, it grows to about 25 years in roughly 25 minutes. This Changeling then goes around zapping things and ageing them to dust (yawn). Thirdly, a mish-mash of animal spare parts solidities towards the end and, like a reject from The Sooty Show, rampages through the corridors of their flat. Our heroes in this, play a rather small part at first and, it isn't until the arrival of the amusing Silver (played by the highly talented David Collings), another of their agents, that things get moving. Sapphire then finds herself in another Time Capsule in the country where the dead animals have caused the future family to commit suicide; Steel end Silver break into the Capsule itself whereupon the Changeling zaps Silver (his part in the show being exhausted) but doesn't age him, just sends him back in Time. Towards the end of this story, the whole concept appears to get a little lost and you feel that Hammond was running off the scripts to meet the deadline! Add to this the fact that, apart from Collings' virtual cameo in this, no one else was a particularly good actor and the Voice of Time that told the Changeling exactly what he was to do was far too distorted to be heard properly.

Photographs

Story four, my favourite, is all about a chap who lives in photographs – in every photograph ever taken in history. He's the chap with his back to you on the seaside snap, the man in the car parked by the caravan or behind the hill – out of shot but still there. This rather interesting concept, added to the fact that, as 'Mr Noone', he, literally, has no face and thus invents them (so two actors could play the part, with equal menace), is further supplemented by The Shape's (as he is credited) ability to pluck people from photographs and, apparently, bring them to three-dimensional life. This he does to various shots of Victorian children who, in full lite, through make-up and camera trickery, remain permanently sepia-toned. In one particularly gruesome scene, our hero's helper in this story, a stripper called Ruth, grabs one of the children who promptly disintegrates into crisp, dry paper in her hands. Another good scene occurs at the end of the story where a rather spiteful Victorian urchin is zapped back into her picture amid protests and screams. But, by far, the most chilling scene of this story (in fact of all six stories), is the one where our three friends discover

Sapphire and Steel photographs © ITC.

L to R: Steel (David McCullam), Silver (David Collings), Sapphire (Joanna Lumley), The Man (Edward de Souza) and The Woman (Johanna Kiby).

that Ruth's flatmate is trapped inside a photograph of Edwardian England, unable to see and terrified of what has happened. Just as Sapphire is convincing her that everything is all right, along comes the Shape and steals the master copy of the photo (Sapphire is talking to the blow up) and sets it alight. Suddenly we hear the girl's terror as she begins to feel hot followed by her horrific death scream as she is burnt alive inside the photo! Although, as a series, *Sapphire & Steel* can rarely be classified as 'realistic', this story is certainly the grittiest of them all.

Christie Mystery

Sapphire & Steel took quite a break after that and eventually returned with a six-part story (the original final one) which was as different from its predecessors as they were from each other. Time is again the villain here, using a house on a lay-line on midsummer's night and a jealous old lady as the medium. In a story that mixes the twenties intrigue of an Agatha Christie novel with the magical quality of J.M. Barrie's *Peter Pan*, Sapphire & Steel, exquisitely attired in 'gear' get involved with both characters and inanimate objects that found themselves going back fifty years. One by one the many characters find themselves believing that they are back in the twenties (apart from those not born then who are systematically murdered). A young girl is stabbed, her lover shot. One guest is poisoned, another girl is (quite graphically) electrocuted and even the one man Sapphire enlists as a helper (she gives him a degree of telepathy and the stoic name of 'Bronze') is killed by the virulent disease that Time is trying to spread around. Because the disease was discovered fifty years ago and, because the jealous woman accidentally murdered her lover (the scientist), the disease was destroyed. By promising to allow her *not* to kill the scientist, the jealous lover kills the scientist's wife leaving him alive to inflict, unwittingly, the virus upon humanity. Sapphire & Steel persuade the scientist to die and he then persuades the lover to kill him. In a final touching scene, she shoots him and Time returns to its normal state.

Tha cutting edge of Steel.

The 'powers' in this story are very confused. Sapphire dishes them out to 'Bronze' with no problem but, for some reason, doesn't try to solve anything by rolling Time back. Maybe Time is affecting them to an extent. It is terribly difficult to ascertain exactly what *is* going on – it takes three or four looks at each episode to really understand. Of the six tales, this is the only non-Hammond one. Fantasy writer and ex-*Doctor Who* script editor, Anthony Read, shares the writing chore here with ATV regular writer, Don Houghton – a mixture of talent that pays off exceedingly well.

Over the whole series the question of the various powers each of our 'heroes' possess, is stretched out. Whilst it is all very well having an air of mystery about these things, it certainly is a nuisance when just one writer (let alone Read and Houghton together) cannot seem to decide exactly what Sapphire can and can't do. It would be interesting to know whether some sort ▶

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FANTASY IMAGE
38 Melrose Avenue, Wimbledon Park, LONDON SW19 8BY, England.

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The last stop for our transient beings before being whirled into space

of writer's guide had been given to the latter two writers so that they could see what had gone before. Steel, on the one hand, is never confusing about his own powers – his strenbgth is important both physically and verbally. On the other hand, he does get a bit of a rough deal in becoming a foil for Sapphire's powers ("Go on Sapphire, you can do it" he says at least once an episode) and as the straight man to the others from their 'race' namely Lead and, more importantly, Silver, whose lecherous advances to Sapphire are disliked by Steel and egged on by the lady herself (although one suspects that this is designed to provoke Steel, rather than attract Silver).

The Café

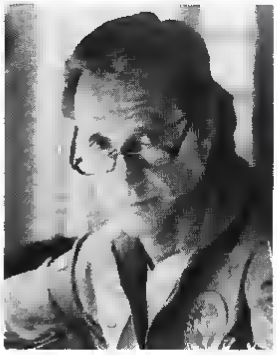
This three-way act seemed to provide the inspiration for the final story, a smashing four-parter that, whilst very confused, explains all in the final moments. Our heroes have fallen into a trap set by their old foes, The Transient Beings, *Sapphire & Steel*'s equivalents to *Doctor Who*'s The Master, evil versions of themselves. The Beings at first seem made up of just one rather hard man (Edward de Souza – The Man) but he is later joined by a travelling player (Johnny Jack) and The Old Man. Together the three persecute our 'heroes' right up until a climactic finale where Steel, by use of a dimensional travelling box, destroys The Old Man and Johnny Jack but nevertheless is too late and The Man turns the tables on them. Sapphire & Steel find themselves back in the Café where most of the tale has taken place amid a fifties setting. The Man appears and, in a nice twist, the previously hard-done by girlfriend (who Sapphire & Steel believe has been mistreated and pushed around by the alien), turns out to be the leader of the Transient Beings who has set the trap in the first place. The Man and Woman fade away and, pulling back the curtains, Sapphire & Steel find themselves floating through space with no chance of escape. The final shots of the whole series are of the two agents peering out of the café windows as it shoots off through the stars.

And that was the apparent end of *Sapphire & Steel*. Central TV (who actually broadcast the last one) seemed quite indifferent to the series and merely chopped it off with no satisfactory ending. Because the show never had the following of a series like *Blake's 7* (whose unsatisfactory climax is still bemoaned), no one seems to care a hoot about the totally unexpected and distinctly unfair ending to what was really a very good and exciting TV show (the likes of which are few and far between in the history of televisual fantasy). One novel by P.J. Hammond (based loosely on the premier story) and a couple of annuals were the only merchandise spin-offs although the series does have quite a loyal cult following, swelled by fans of Joanna Lumley and David McCallum (and possibly fans of David Collings). Whether or not the series ever gets a repeat transmission is probably in the lap of Channel 4 bosses but, if it does, it will be because the series really deserves another showing and not to plug a gap in Jeremy Isaac's billings. ■

2010

My God it's full of stars

Reviewed by Ngoc To

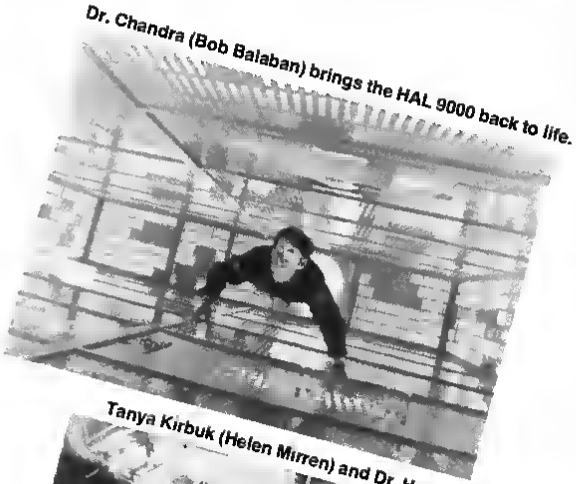


Roy Scheider as Dr. Heywood.

When *2010: Space Odyssey Two* was offered to Peter Hyams he was at first very sceptical in filming a sequel to Stanley Kubrick's *2001*. Hyams recalls "It's a frightening challenge because 2001 is a classic and became a yardstick for films dealing with the future". However he changed his mind on reading the Arthur C. Clarke novel and explains "What separates Clarke from other science fiction writers is that he deals with something that is entirely feasible". Clarke living in Sri Lanka communicated with Hyams working in Los Angeles on story ideas, various screenplay revisions and technical points via a computer link which minimised the time differences between the two zones.

2010 continues with a Soviet-American crew dispatched aboard the Leonov to investigate the failure of the Discovery's mission to Jupiter nine years earlier. The Discovery is now on a descending path towards Jupiter, sharing its orbit with a black rectangular monolith, similar to the one excavated from the moon. It was this finding that prompted the sending of astronauts Frank Poole and Dave Bowman in *2001* to the red planet. This close co-operation does not reflect the true animosity felt for each other between the two countries. Among the crew are Dr. Heywood Floyd (Roy Scheider) who originally instigated the Discovery Mission, Walter Curnow (John Lithgow) a scientist, Dr. Chandra (Bob Balaban) the designer of the Discovery's computer HAL (voice by Douglas Rain) and Captain Tanya Kirbuk (Helen Mirren) commander of the Leonov.

Unlike many science fiction films *2010* is written with human virtues in mind, and deep charactersation of the cast was the foundation of the film. "We are telling a story of man not machines" explains Hyams. This is reflected in the close understanding between Dr. Chandra and HAL. After re-activating HAL, Chendra had the difficult task of explaining everything that had happened in *2001*, well almost everything. Balaban's wes very convincing in this scene, he convereed with HAL (the most advanced computer intelligence yet designed) in a way that resembles a father lovingly explaining the facts to his son. We are left feeling nothing but tendemess for HAL as he uttered his last words "Will I dreem?" shortly before his demise. The relationship subtly draws attention away from the two protagonists, Mirren and Scheider. Scheider having the more chunkier' part of the screenplay was quite assertive and was complemented by Helen Mirren who tranposed her lines into flawless Russian. With six ex-patriot Soviet actors in the cast any mistake would have been noticeable. The space walk with John Lithgow gave us a very good sample of his adroit acting, not with words but with his realistic mimicking of a man hyperventileting. It was indeed a breathless performance to watch. Hyams has brought back the spectra of Dave Bowman (Kerr Dullea) to bring some continuity into *2010* as well as heralding the 'imminent'? "Something wonderful is going to happen" explains Bowman to his wife. However the ubiquitous Bowman has the annoying habit of reappearing with irritating frequency.



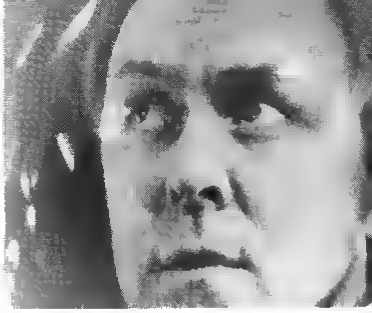
Dr. Chandra (Bob Balaban) brings the HAL 9000 back to life.

Tanya Kirbuk (Helen Mirren) and Dr. Heywood Floyd

© MGM

"The result is visually stunning and goes hand in hand with the screenplay".

2010's visual and special effects are very impressive yet they do not detract too much away from the script as many futuristic films are remembered for. The result is visually stunning and goes hand in hand with the screenplay very much like bread and butter. The effects team led by Albert Brenner (production design), Syd Mead (visual design), and Richard Edlund (visual effect supervisor) kept their work technically authentic and functional and have successfully blended science fiction with science facts. A mesmerizing example is the detailed storm clouds over Jupiter's surface created by feeding raw data gethered from the actual Voyager fly-pass mission into computers at the Jet Propulsion Laboratory in Pasadena. Correlating this information created moving images of the storms, which were more detailed than anything seen before. The richness and saturation of the red clouds stood very bold against the vast empty blackness of space and the microscopic John Lithgow on a "space walk". This scene should turn many people into agoraphobics.



John Lithgow as Walter Curnow.

"Hyams has given us a spectacular demonstration of his sheer dexterity".

Overall *2010* is Clerke's story and Hyams has faithfully kept to his novel. He stresses "my job was simply to translate that tale to his satisfaction". In doing so Hyams has given us a spectacular demonstration of his sheer dexterity in directing, producing, writing and photographing *2010*. The result as Hyams himself explains: 'We have a truly outstanding team of artists, conceptualists and technicians who are bringing visual reality to the adventure of *2010*". However as far as a sequel goes *2010* still leaves a lot of unanswered questions. For example: What intelligent race constructed the monolith? Where are they? And what many viewers have been longing to know is the purpose of that surreal trip through Star Gate with Dave Bowman. But thank God that Hyams and Clarke have not even attempted to explain these points, for they have successfully managed to keep to Kubrick's original intention of leaving a sense of intangibility and mysticism about the film which will keep its audience dwelling over the plot after seeing it. This is how a film preserves its timeless quality like *2001*. Hyams does however vindicate the innocent HAL, he is not the murdering or treacherous computer *2001* left us to believe.

2010 should have a ready-made audience, but those expecting to compare it with *2001* may be disappointed. The sequel should be judged on its own merits and as such it is worthy entertainment. It is optimistic, exciting and its heart is in the right place. It will probably appeal most to the young generation who hardly remember *2001* or those who have not been fortunate to see it. ■

THE TRIPODS

© BBC

Jim Baker (Henry) interviewed

Interview conducted by John Ainsworth

Jim Baker was a totally unknown actor before his casting in *The Tripods*. He has had to adjust to performing in front of camera rather than on stage and to the attention he has started to receive. *Fantasy Image* went along to the offices of BBC's drama department to meet Jim Baker. He had come along to attend a party that was being held there, and kindly gave us some of his time beforehand.

FI: What were you doing before *The Tripods*?
JB: Working in amateur theatre with my agent, doing musical shows. I use to do two or three a year

FI: How did that progress to *The Tripods*?
JB: My agent arranged an audition for me

FI: Were you the first to be cast?
JB: Yes I was, or so I'm told by Richard Bates the Producer

FI: How did you feel about committing yourself until 1986, doing all three series of *The Tripods*?
JB: It did not really bother me being tied down for such a long time

FI: What were your first impressions when you started?
JB: I was quite scared, scared of working in such a big place. I'd been to Television Centre a few times before and met a few people, but when we actually started there were a lot more people to get to know, especially when we went on location.

FI: Did you work on location before you recorded *The Tripods* in the studio?
JB: No, we did studio first. I had already done a small amount of studio work before this, so I had a rough idea of what was going on, but location filming was totally new to me.

© Watermill Productions

FI: Which do you prefer?
JB: Well, location is more real, you're actually in the middle of it, as if it were all real, whereas in a studio, the set moves when a door closes and so on.

FI: So you find it easier to act on location?
JB: Yes, the acting comes through more naturally in real surroundings and I think that it looks better as well.

FI: How do you feel now looking back on some of the first scenes you did?
JB: There could be a lot of improvement. If I had the experience I have now I think everything would have run a lot smoother.

FI: Having seen the finished episodes, what do you think of them?
JB: On the whole it turned out as I expected, though I think it was slightly marred by being a bit lovey-dovey, this should have been toned down a little perhaps. However, overall, I was pleased with it.

FI: It's been criticised for being slow, what do you feel about this?
JB: I think it would have worked better if there had been seven, one-hour long episodes rather than thirteen 30-minute episodes. As it is you've just started to get into the story when the episode finishes.

FI: What is your involvement in the second series?
JB: I'm only in the first two episodes of the second series. Henry goes to America with Captain Curtis who was in the first series. While Will, Bean Pole and a new character, Fritz, make their way to one of the Tripod cities. Henry returns though in the third series.

FI: *Did you see Did you see . . .?*
JB: Yes I did and I thought all three of them were idiots. I agreed with a few of their points, but a lot of the time they didn't seem to have any real foundation for their criticisms. They didn't really know what went on behind the scenes and they criticised it for what they thought went on.

They criticised the fact that people have old-fashioned costumes but didn't think about the reason behind this. The villages around the world are so cut off that they might only be a few miles apart but the styles of dress could differ by hundreds of years.

FI: Do you find any difficulty working with special effects such as Tripods themselves and the scenes in desolated Paris?
JB: It can be a bit strange when you're pretending to look at a huge creature when there is only a leg there. The scenes in Paris were quite baffling, but I think the finished result looked very good.

FI: The scene in the Metro station with the machine-gun looked enjoyable to do.
JB: Yes, that was great. That was done at the Bank tube in the West End.

FI: Had you read the books before you joined the series?
JB: Not before, no. As soon as I knew that I'd got the part I read them so that I could get the feel of the part and the setting. In a way I prefer the books to the series. I think that the ideas come across better. The first book "The White Mountains" and the first series seem quite different in the way that they're done.

FI: Extra sequences were added to the series that weren't present in the books. Did you think this a good idea?
JB: Well I think it worked alright but I would have preferred it to have stuck closer to the book. The book wasn't as 'lovey-dovey" either.

FI: Going back to the criticism. When *The Tripods* was first announced it was publicised as a rival for *Doctor Who*, do you feel this was the intention and that is what has happened?
JB: Well, I think that *The Tripods* is better than *Doctor Who*, and that's not just a biased opinion. I think that it's very good competition. I've had a lot of letters from people saying that they enjoy it more than *Blake's Seven* and *Doctor Who*, and that they'd rather watch *The Tripods*.

Di: Do you think it's possible that *The Tripods* could suffer from competing with *Doctor Who?*
JB: I think *The Tripods* is quite a different sort of programme. It's filmed in a different way and money spent on different areas. *The Tripods* was filmed as a drama series rather than a children's series which I think is what *Doctor Who* is really. There's a lot of hidden meaning in *The Tripods* that you've really got to stop and think about. It relates to this time period as well, particularly to 16/17 year-olds. There is a lot of feeling there, like anxiousness and that sort of thing.

FI: What sort of fan-mail do you get?
JB: Letters from fifteen, sixteen year old girls, mainly that age group, which is the audience it is aimed at.

FI: What special effects were one of the selling points of *The Tripods*. What do you think of them?
JB: When you're on location, the special effects sequence look quite unspectacular. For example, take a Tripod walking along, all we would see would be one leg moving very slowly and hitting a prop wall which would then fall over. However when you see everything edited together, I think the effects look very good indeed.

FI: Have you been required to do any stunts?
JB: Usually you have a stuntman for the dangerous bits but there was one occasion where I damaged my left knee on location and so for a few days I had a stuntman to do all my running scenes. In a way though, I wish we were allowed to do our own stunts. It can be quite frustrating when you have to stop and let someone else take over.

FI: How do you feel you were treated by the other adult actors? Were you treated as an equal?
JB: Oh, I think we were treated as equals, but I think all three of us learned a hell of a lot. We would occasionally get told off for making noises and things like that, but that was really because we were quite naive and didn't know the ropes basically. We soon learnt to follow the example of the older actors.

FI: Have you always had the same team working on *The Tripods?*
JB: More or less, yes. Everyone I think has been quite dedicated to making it look just right.

FI: What work are you doing in between series?
JB: Nothing at the moment. Just unemployed.

FI: What sort of thing would you like to do in the future?
JB: I'd like to direct. Acting-wise though, if I could choose, I'd like to do a film. ■

U.S.A

WHO TOUR

Reporter Larry Wauchop

On March 23, 1985, the Westin Hotel in downtown Chicago hosted the 7th stop in the latest multi-city tour sponsored by the Doctor Who Fan Club of America. The tour had been in Madison, Wisconsin the day before for stop #6, and they intended on driving into St. Louis, Missouri, for the 8th stop on March 24.

The guests for this section of the tour were the very talented Terrance Dicks, and, for her first US or UK appearance, Katy Manning. Other guests participating in different sections of the tour included Colin Baker, Matthew Waterhouse, and John Nathan-Turner. Scheduled events included two Doctor Who videos, a dealers room, a BBC exhibit, a costume contest, and of course a question and answer session with Terrance and Katy.

The opening ceremony consisted of club President Ron Katz fielding questions from the audience. Prevalent among these questions was the cancellation/postponement of *Doctor Who* and Ron's offer of financial support for the show. Ron described the events leading up to his offer as, "the beginning of my biggest nightmare." He explained how his casual offer of help was taken very literally by the English media. Their reaction prompted him to make a formal offer to the BBC, "on behalf of the American fans. If it was money they needed, I promised them it was money they'd get." According to Ron that got the BBC moving. "They had a meeting that night, and then the next day, they guaranteed that *Doctor Who* would go back on the air in September of '86."

Katy Manning at the convention

When it was time for the main panel, Terrance and Katy arrived amidst thunderous applause. They seemed very pleased to be there and expressed great pleasure at the opportunity of working together again. The following is a transcript of some of the questions and answers from the panel session.

Q: Katy, would you have appeared in the special for the 20th Anniversary?

KM: "I have thought about this, I must be honest, I don't think that I would want to go back again. And Jo would be such a different girl now wouldn't she? I mean I could hardly play her like I used to! Mini-skirts and platform shoes and things! I would like to hang onto that wonderful memory that I have of the three years that I was in it. But I shall enjoy watching all the others that do get together."

Q: What's your favourite *Doctor Who* script that you wrote?

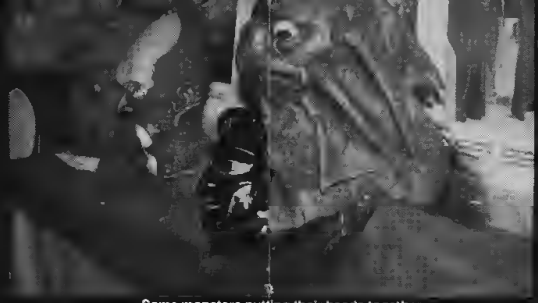
TD: "On the whole I'd have to say 'The Five Doctors'. I think being associated with the show for so long it was a great pleasure and honour to be asked back to do that. I mean it was full of hassles and problems not unconnected with the appearance or non-appearance of a certain Doctor, which we finally sorted out with a handy time warp which always comes in useful in Doctor Who!"

Q: How was it working with Roger Delgado, and was he really that menacing in real life?

KM: "Roger Delgado was one of those actors who always played baddies! And yet he was the sweetest man, he really was. He was terribly funny too. He used to make me laugh all the time. He was also a very good cartoonist . . he would do lots of little cartoons of us in rehearsal. I never found him menacing . . except when we were doing those scenes where he used to hypnotize me. I would find his eyes totally compelling, and I knew my acting job was to actually fight this, and I'd find myself going deeper and deeper! We were doing *Doctor Who* at the time he was killed and it took us all a long time to get over that. I still think of him fondly, and look at some of the little drawings that I have tucked away in my scrapbook."

Q: Katy, my question to you is a true or false. Have you ever appeared on the cover of a box of Kelloggs' Cornflakes in Australia and where could we write to get a copy of it?

KM: (Long pause) "Yes! Well you know, actresses have to do things to make a living, don't they? You know sandwich boards, etc. I did a commercial for television over there for Kelloggs, which is hysterical! It's all shot through a fish-eye lens, so we all look very weird. I'll see what I can do, I'll see if I can get through to the advertising agency that I did it for and then you can all see me as a cornflake!



Some monsters putting their heads together.

Q: Did you place more emphasis on the action or the humour aspect of *Doctor Who*?

TD: "You have to be very careful . . I would say the action for sure. One of the things you have to be very careful not to do on Who is send it up. Humour arises out of the situation, out of the character, out of maybe a little thing that happens, but it is not a funny show, it's not a show about being funny. It is a show about saving the world or the universe, and everybody has to know this and this has to be, really, very important to everybody. There is a place for humour, but it's the humour that comes out of tension and action. One of the things I think that happened, and again it's only my personal opinion that in the last years of Tom playing the role they began to send the show up. They lost it's virtues which are of action, adventure, drama, human interest, and they begin to play for laughs. And that really doesn't work. So, action, adventure, drama first, and humour is part of that, but certainly not humour first, otherwise I think you're in trouble."

KM: "I must just say, that if the actors don't believe what they're doing, and this applies to any acting job, if the actors don't believe what they're doing and they're sending it up, then nobody watching is going to believe it. And then of course you negate the whole thing don't you? Then it's not worth doing it."

One of the most memorable moments of the panel, and perhaps the funniest to everyone involved, was when a member of the audience wanted to ask Katy a question, but instead got into the line of people asking Terrance questions (the lines were at opposite ends of the room). The following conversation ensued.

Q: This may be a bit of an embarrassing question . . .

TD: "Well then you might get an embarrassing answer!"

Q: I'm sure that most people know about the magazine you posed in. Was there any reason for that?

TD: "Who me?" (thunderous laughter and applause then roared from the guests and the audience.)

TD: "There's not a word of truth to it sir!"

KM: "They were just 'good friends'!"

TD: "Will you go to the other side!"

Q: The question was for Miss Manning.

KM: "Thank you! Ah. What was the question?" (much laughter again from everywhere).

Q: Why exactly did you pose in the magazine, with a Dalek?

KM: "Do you really want to know? Well, you know I . . "

TD: "Where are copies on sale?"

KM: "And if anybody has a copy I'll sign it for a thousand bucks, ok? I knew I'd make money out of it somehow! Yes, I did do it, sometime after *Doctor Who*, and just prior to that I'd been in a play on television where I'd played . . a lady, who liked ladies, so I was already getting to be a woman of the world by this point, you know! And the offer was made to me to do it, and I thought, 'oh yes another adventure, why not?' because being an actress I want to try everything, I want to have a go at everything. So I did it, and I didn't realise . suddenly there's all these articles in the newspapers accusing me! Of being disgusting, and disgraceful, and awful. I'm shocked! Because I didn't realise that what I'd done was apparently so awfully naughty. Didn't strike me as being awfully naughty, and I must be honest I was paid awfully well to do it. I don't think I'd necessarily do it again because, I mean I'm a bit old now . " (loud groan from the audience)

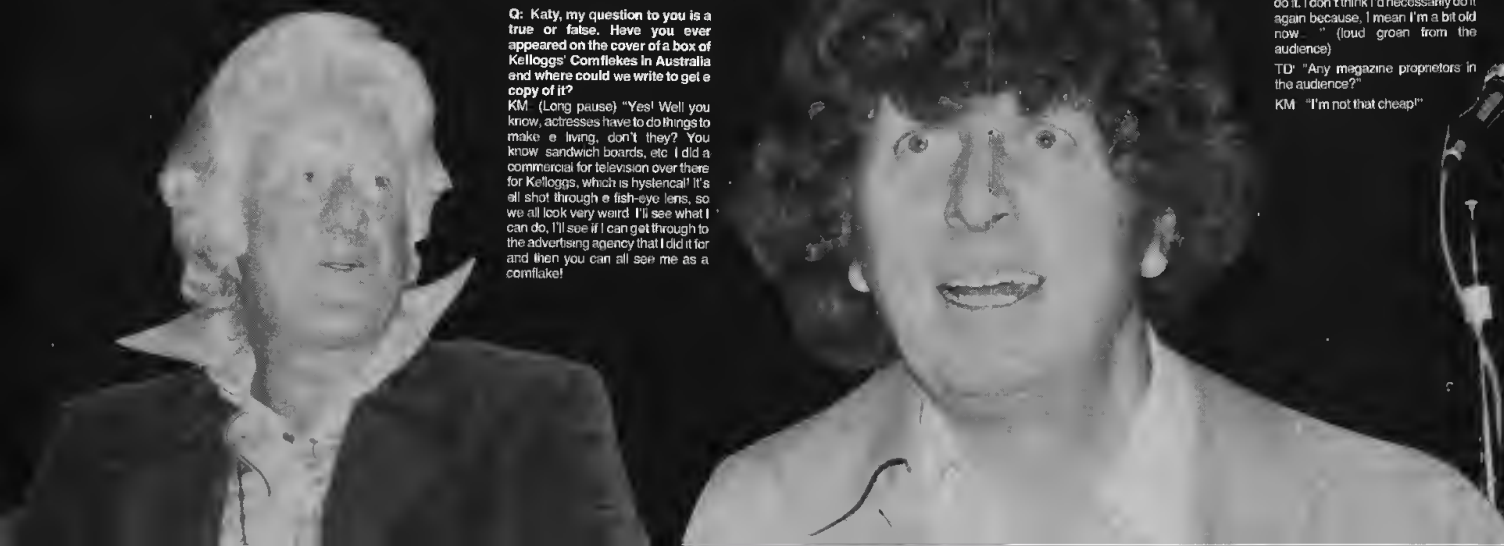
TD: "Any magazine proprietors in the audience?"

KM: "I'm not that cheap!"

Convention photographs courtesy Larry Wauchop

Dalek-t-able Katy on the cover of a certain magazine.

Below from L to R: Jon Pertwee, Tom Baker and Colin Baker.



Doctor photographs © Stephen Payne

Fantasy in view

USA Who

Doctor Who is at present being seen in 146 markets in the USA. This is a result of twelve new markets recently being added. This means 70 per cent of the States population can now see the good Doctor.

The American distributor of *Doctor Who*, Lionheart Television, was rather concerned about the BBC's postponement of the series. They contacted Michael Grade and have received assurances that the series will continue. It is understood that they obtained a guarantee of at least two more seasons. For *Doctor Who* fans this must be good news.

Lionheart also have plans for synchronising the showing of the programme. At present various parts of the States have Tom Baker's Doctor being transmitted while others, say, have Jon Pertwee's Doctor. The idea is to organise the transmissions so that they can have publicity on a nationwide basis directed at particular episodes.

The synchronisation would mean taking each station back to a set point and simply starting again. The big question is to what point. Lionheart's chief, Frank Miller, said "The BBC has recently discovered some of the very earliest episodes with William Hartnell. I think those might work even though they are in black and white".

Nicola Bryant bursting with talent arrives with Colin Baker at Broadcasting House.

Season two of "Tripods"

All of the second season of *Tripods* is already in the can. The production team are presently working on post production of the series.

The most important development in this series is the boys' entrance into the city. The designer was set the challange of building the city which would convincingly combine model work with the full-size sets. Producer Richard Bates wanted everything to look "real" and give an effect similar to Manhattan but with three-sided blocks. As a result a 12,000 square foot model was built. The size was particularly important to stop it looking like a model through the eys of the video cameras which have been used solely throughout the series (video cameras have less depth of field than film cameras).

The boys are separated in the series. Will is the only one from the original cast that makes it into the city. A new character of Fritz is introduced and we at last see the Tripods real form!

There have been two major changes to the second book. One is that the city in the series is built over a power station. This provides the Tripods with a useful source of energy and the production crew with some location recording. The power station in Dinorwic, Wales, was used. Another addition is an alien called Cognosc. This is a cell of energy, an intelligence, that has no material form.

Having seen some of the recording it certainly looks like an interesting season ahead. Thanks to producer Richard Bates for supplying the above information.

John Shackley enthuses about *The Tripods* at a Liverpool convention.

Australian attack on "Doctor Who" team

Antony Howe, founder of the Australasian *Doctor Who* club, has had some amazingly strong words to say about the postponing of the series. In the club's newsletter he places the blame on producer John Nathan-Turner, script writer Eric Saward, and Colin Baker. He says Mr Nathan-Turner "does not understand the show and cannot achieve a high standard". He goes on to say "he had been producer for five years and has a proven record of failure" and "why has the show's producer wasted his scarce and valuable time on oversees PR jaunts, or Christmas pantomimes and other ego trips?" About Colin Baker's Doctor he says: "Sadly the sixth Doctor has been shown as a callous, idiotic, thug". His solution to the show's predicament is for a completely new production team and Doctor.

Radio Who

Doctor Who is back sooner than expected on BBC1 in a completely new story the Doctor has found his way to Radio Four in six ten-minute programmes to be transmitted in stereo during the summer. It stars Colin Baker and Nicola Bryant with a script by Eric Saward. The Producer for the show is Paul Spencer.

A new "Twilight Zone"

Over in good old USA CBS television is relaunching *Twilight Zone* as part of its Autumn schedule. The new series is a continuation from the original which was first shown twenty years ago. In the line-up for the first few programmes of the new series are scripts by well-known names including Arthur C. Clarke, Robert Heinlein, Ray Bradbury and Stephen King. This marks an interesting departure for US network schedulers. The series has no continuing characters and several segments under one format title. This type of programme has not been favoured recently for fear of not getting a regular audience.

A female Conan

Dino De Laurentiis obviously not content with his embarrassingly uninspiring Conan films, will in September begin filming in Italy Robert E. Howard's *Red Sonja*, a female Conan who will be played by a Copenhagen model Brigitt Nielsen making her film debut. The production will be directed by Richard Fleischer.

"V" scrapped

The television serial "V" has started its British transmission. There are 13 hour-length episodes which continue on from where the mini series, screened last year, left off. Despite its popularity amongsty science fiction followers the series failed to win the rating war in the USA and has been scrapped.

"Legend"

Legend is a fantasy-adventure film concerning the eternal struggle between the conflicting powers of Darkness and Light! Modestly described as "a rich, sumptuous, cinematic treat" this faerie-story includes goblins, faeries, elves, pixies, leprechauns and unicorns. Amongst these magical beasts can be seen the two young stars, Tom Cruise and Mia Sara. The film is produced by Arnon Mitchan and written by William Hjortsberg. It boasts an impressive technical team which include Editor Terry Rawlings (*The Duellists*, *Alien*, *Blade Runner* and *Chariots of Fire*) and musical score by the prolific Jerry Goldsmith.

Legend is due to open in London during August.

Rumours of the "Star Trek" kind

The latest rumour to come from the States on *Star Trek IV* is that Eddie Murphy (of *Beverly Hills Cop*) is to make an appearance in it. It is said that Mr Murphy is to play himself (whatever that means). As the movie trailer says, "The best is yet to come" . . . ?

Gerry Anderson

In what almost seems like a Gerry Anderson revival three of his shows are presently doing the rounds of the various ITV regions. The 1962 black and white puppet series *Fireball XL5* has already been aired in some regions and stations such as Thames have it scheduled for the summer. The rights to the 1967 colour puppet series *Captain Scarlet* have also been obtained. These, plus *Space 1999*, which has been popping up from time to time recently, seem certain to please the fans as well as Gerry Anderson himself. Mr Anderson is presently working on finding a foreign backer for either of two possible puppet series, one of which is the revamped *Thunderbirds* and the other about space police.

© ITC

William Shetner assures a shocked Nimoy that Eddie Murphy will not be playing Spock in ST4.

© Paramount

"Star Trek" Convention

The 19th official *Star Trek* convention, Sol III, took place in Liverpool on 3rd-6th May 1985. Sol III had an attendance of 700 fans, all eager to part with their hard-earned money for a chance to see the convention 'Special Guest of Honour', Merk Lanard. He is known for his portrayal of Sarek – Spock's father – in the elevision series and recently in *Star Trek III*. Mr Lenard is also well known for his portrayal of Urke, the gorilla police chief in the television series *Planet of the Apes*". Other guests were James White (writer of the *Sector General* books) and Lisa Tutle (another science fiction writer). During the course of the weekend some £2,000 was raised for the convention charity making the event very successful in more ways than one.

Patrick Macnee watching a re-run of the New Avengers

The new old "Avengers"!

Original *Avengers* writer, Brian Clemens, is scripting a screenplay for a made-for-TV movie of *The Avengers*. The initial project was for an hour but this has subsequently been increased to two hours. Brian Clemens said "We are going back to grass roots and it will be far more like the old *Avengers* rather than *The New Avengers*". Patrick Macnee will again play Steed. Although Macnee is apparently unhappy with his involvement in *The New Avengers*, saying "I was mistaken in doing *The New Avengers* and I was weak to accept it". He added "I don't think I contributed very much to the series". However Patrick Macnee likes the new script which features a new Emma Peel and a young American male co-star. Macnee plans to add a dimension to the character of Steed, making him much more eccentric.

The Avengers was the first British series to be fully networked in the USA back in 1964. After going out on ABC it was then taken up by CBS and networked again. *The New Avengers* was also shown and continued to attract a good audience figure. If the two-hour movie is also a success a full series is likely to follow.

A "Blake's 7" Farewell

Andrew Sewell Reports

When it became known that Ex *Blake's 7* producer Vere Lorrimer, would, at the end of his latest production *Maelstrom* (a mystery thriller by Michael J. Bird) be retiring from the BBC, everyone naturally expected the announcement of his retirement party. The fact was, there wasn't to be one! Vere wanted to leave quietly without drawing, as he saw it, unnecessary attention to his departure from the Corporation.

Fortunately, thanks to the timely intervention of his past and present secretaries, Devora Pope (now a BBC Script Editor) and Lesley Caton (Vere's present secretary), this is not what actually happened. They both felt that after such a long and successful career with the BBC Vere couldn't simply be allowed to walk out of his office at 5.30 on a Friday evening, without some sort of informal gathering with friends and colleagues to wish him well. That small informal gathering developed into something rather larger, with over seventy people crammed in a BBC Conference room drinking Vere's health.

Everyone from his early production days through to his more recent enterprises of *Blake's Seven* and *Tenko* were there, and the marvellous thing was that this whole occasion had successfully been kept a complete secret from Vere right up until he walked into the room expecting to collect a script ... some script that turned out to be!

To a truly charming and delightful gentleman, we can wish him only the very best for the future.

As ORAC Adams would have said had he been given half the chance – **so long Vere and thanks for all the fishis.**

Clockwise from above: Zen, Vile and Terrent alias Peter Tuddenham, Michael Keating and Stephen Pacey; Vere with his loyal secreteries; Vere with Script Editor Chris Boucher; Vere with David Maloney (L) in a supporting role; Vere in party mood.

© Ngoc To

"Clan of Cave Bear"

Clan of Cave Bear and a sequel *The Valley of Horses* are both adaptations from Jean Auel's best selling novels by the same name. The first is due out late 1985 and takes place during the Ice Age when the Neanderthals and Cro-Magnons could have co-existed. It centres around a Cro-Magnon girl being raised by Neanderthals. It contains science-fiction elements because it guesses into the past in the same way science fiction guesses the future. It is Directed by Michael Chapman, with writer John Sayles, and stars Daryl Hannah from *Splash*.

Science fiction projects

Never say Never again producer Jack Schwartzman has two science fiction projects in preparation, *Hypersapien*, to be directed by Michael Wadleigh and *The Stars my Destination*, which is based on the Alfred Bester classic once, apparently, a pet project of John Carpenter's.

Basil of Baker Street

Walt Disney Productions are working on their 26th cartoon feature, *Basil of Baker Street*, tentatively slated for release in the summer of 1987. It's a comedy fantasy chronicling the adventures of a mouse version of Sherlock Holmes and his assistant Dr Dawson, as they attempt to thwart a diabolical scheme by mousedom's number one criminal Professor Ratigan. The villain is voiced by Vincent Price.

"The Champions"

Those super beings in the form of *The Champions* are at present also getting another airing in Britain. The first episode is a superb introduction, even if our heroes do seem to get remarkably lost in the mountains wandering past the same set of rocks many times!

"Alice in Wonderland"

Producer Terrance Dicks has restarted work on the postponed BBC production of *Alice in Wonderland*. Ex *Doctor Who* producer/director Barry Letts is directing and hopes to have many of the actors that were originally chosen before the programme came up against industrial action at the Beeb. Elizabeth Sladen (*Doctor Who*'s companion Sarah) and Michael Wisher (Davros) were among the original choices.

BRAZIL

Reviewed by David Dupont

Top: Sam Lowry (Jonathon Pryce) arrives in his Messerschmidt
Bottom: Terry Gilliam directs the Electronic Samurai Warrior.

One of the driving forces behind Monty Python and their consequent films, Terry Gilliam has a reputation for visual anarchy. This is evident in his previous two films *Jabberwocky* and *The Time Bandits*. Both these films have blended fantasy and parody with Gilliam's wild visual imagination to produce adult fairy tales, uniquely British in style.

In *Brazil*, however, we see his unique personality let loose on a broader, Hollywood-style budget, which might have left a fear in another more faint-hearted producer's eye. For Arnon Milchan it seems to have paid off. The storyline is tight, the script benefiting from the experience of the playwrights Tom Stoppard and Charles McKeown. Charles McKeown also plays the character Harvey Lime in the film. The characters (caricatures?) are well rounded and the satire is biting, rather than diving into the shock-horror techniques of his previous works, there is a more subtle self-awareness that pervades the film.

So what is *Brazil* all about? Set in the future – part of Orwell's 1984, it describes life in the sprawling City as seen through the eyes of a lowly clerk named Sam Lowry, convincingly played by Jonathan Pryce. Sam, however, lives in his dreams where he literally rises above the murky bureaucracy of his mundane existence in search of his fantasy girl. Eventually his dreams turn to reality and vice versa, and we are left wondering which is which, not only in the film but in our own day to day lives. Mostly the film is about the individual, as in Orwell's masterpiece, and about control of society by society. It is interesting to compare with Michael Radford's more serious version of 1984, which came out about the same time. In that film, despite some lavish sets, it is the dialogue which is the showpiece, almost to the extent that the script could quite easily be converted to radio without losing too much in the transition. In Gilliam's film the narrative, which is certainly subtle and witty, definitely takes second place to the sheer visual delight which assaults one from beginning to end. One immediately gets a feel for the period from the use of cleverly focused props, bakelite telephones and concertina tubes mingling with automatic toasters and computer screens with magnifying glasses. They serve to be anachronisms from all ages, their comic absurdity and tastelessness screaming against the dull world outside.

Terry Gilliam's sense of the absurd seeps into the casting too. Jonathan Pryce, our hero, more often seen performing Shakespeare, Robert de Niro, one of America's finest actors with such compelling roles as in the *Deerhunter* and *Taxi Driver*, plays Harry Tuttle, public enemy No. 1 – not a terrorist but a renegade freelance plumber. Bob Hoskins (*The Long Good Friday* gangster) is a Central Services maintenance man, and Ian Holm as Sam Lowry's ineffectual comic boss Kutzman.

As Sam wanders through sets that are a cross between *Blade Runner* and *Metropolis* in search of his fantasy girl one is treated to a series of dream sequences that are filled with rich and (thankfully) simple symbolism. Take, for instance, Sam dressed as the avenging angel fighting for his life against the stumbling monolith of the State in the form of a giant Samurai warrior, or Robert de Niro's Mr Tuttle struggling under an ever increasing mound of paper and red tape. And to round off the film our eyes are assaulted by one Kafka-like scene after another in the most bizarre chase sequence I have ever seen. It is like peeling through one layer of reality after another until nothing is left.

I was amazed when I discovered that the film had gone on for two and a half hours. I had the feeling that I had been taken out of time and shoved straight into the pages of a fairy-tale.

To describe the film is difficult because the story does not do justice to the film's special effects. Many may hate Terry Gilliam's method of going 'over-the-top' when he wants to make a point and there is a serious side behind his parody which creeps up on you outside the cinema. I doubt that many will come out bored, whatever else they feel about his eccentric style of directing.

WHO ON RECORD

Reporter Stephen Payne

Some of the stars of *Doctor Who* have made records before, Frazer Hines and Jon Pertwee spring to mind immediately, but never have they done so with more reason. Back in March, Colin Baker, Nicola Bryant, Anthony Ainley, Nicholas Courtney, Faith Brown and a host of pop personalities(?) gathered together in a Soho recording studio to state on record that they cared about *Doctor Who*.

The original idea came from Paul Mark Tams, one-time Doctor Who Appreciation Society helper and recently layout artist for a pop magazine – *Record Winner*. He had been impressed with the Band Aid record and felt it would be a good way of raising money for the show so that it could ahead on its original schedule. As discussions proceeded it was decided that it should be more of a protest record, with proceeds going to Cancer Relief charities (further statements from th BBC had revealed that there were more complex reasons for the BBC's postponement than simply money).

Larger than life *Doctor Who* fan Ian Levine was approached and with Fiachre Trench co-wrote the song and also helped liaise with Record Shack distributors. The mammoth task of organising behind the record took place within a week, including permission to use the "Tardis" take-off noise (although avoiding any specific references to *Doctor Who* for copyright reasons).

Jeff Weston of Record Shack and Paul Mark Tams had done a lot of telephoning around to maximise the number of pop personalities willing to take part. Many famous stars said "Yes" but pulled out when it came to the commitment of actually appearing.

The recording was a busy and hectic affair. Representatives of many press and television stations had appeared to report on the goings on. The BBC themselves had sent a team from the show *Friday People*. The producer had demanded that they should have an exclusive story. This was denied – just as well for the organisers as *Friday People* report never reached the screens!

Anthony Ainley and Nicholas Courtney had found a corner to themselves, Colin Baker was really enjoying himself – "I just made a record! I never realised it was so easy", Nicola Briant seemed as sweet as always and a sort of party feeling was felt generally by all.

The first section recorded was the chorus with all those in attendence lined up. This also gave the Press a chance to get their pictures which appeared all over the papers the following day. The individual solo performances followed. Then only the mixing of the song was left to be done and this went on into the early hours of the next day, long after all of the guests had gone. ■

Assorted shots from the recording. Bottom right: Ian Levine seated and Paul Mark Tamms, originators of the idea.

© Stephen Payne

007 A VIEW TO A KILL

Bond's back in Town

By Andrew Sewell

"A View to a Kill", the fourteenth and latest 007 adventure, received its European premier at the Odeon Leicester Square Cinema, London, on 12th June, 1985.

Donning the Bond persona, Roger Moore in his seventh outing, recreates that most popular of the legendary secret agents, Commander James Bond.

Britain has developed a microchip totally impervious to damage from the intense magnetic pulse emitted from an atomic explosion which would normally render sophisticated computers and defence systems useless.

However, the Russians would appear to have an identical chip which suggests to the Whitehall powers that security at the British research company has been breached. Bond is assigned to discover the traitor. A fiendish plot, hatched by our principle antagonist to Bond, Max Zorin, is uncovered. Zorin (played by Christopher Walken) plans to gain control of the world microchip market by destroying America's Silicon Valley – so-called because it is the hub of the electronics production in America, and accounts for 80 per cent of the world microchip industry. Zorin is aided and abetted in his depraved designs by his amazing assistant, May Day (played by a sublime Grace Jones, in only her second cinematic role).

As we have come to both love and expect from producer "Cubby" Broccoli, we are treated to a series of scenically beautiful locations in Iceland, Switzerland, France, Britain and San Francisco – California.

Directed by John Glen, his third Bond, "A View to a Kill" sports its most impressive cast of any of the Bond films yet. Besides Christopher Walken and Grace Jones, we have Tanya Roberts (ex Charlie's Angel) as Stacey Sutton the obligatory mystery woman who Bond becomes involved with, Patrick Macnee (Steed of the *Avengers*) as Tibbett a colleague of Bond, Fiona Fullerton (*Alice in Wonderland*) as a KGB agent and David Yip (*The Chinese Detective*) as a CIA agent, plus of course, the usual bevy of beautiful young ladies.

With a licence to thrill, Bond's battle to thwart Zorin and his accomplices provides the impetus to an adventure in the true spirit of the Bond genre, and promises not to disappoint even the most discerning Bond fan. ■

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The goodies and the baddies from *A View to a Kill*.

Pola (Fiona Fullerton) and Bond (Roger Moore).

May Day (Grace Jones) and Zorin (Christopher Walken).

Stacey (Teyna Roberts) charmed by Bond.

Good God, it's Steed! (Patrick Macnee).

CATWEAZLE'S TELLING BONES TALES

An Article by Richard Marson

Television fantasy is a flawed medium. Few of the many fantasy series and specials made and screened over the years can really claim to be original, dramatic and amusing all of the time. Some, like the banal American antics of *Battlestar Galactica*, are just plain dreadful, while others remain only fitfully successful. *Catweazle*, recently re-screened in most of the ITV regions, is one of the few fantasy shows that can legitimately claim to have achieved a consistent and well-rounded success. Screened in two series of thirteen and made by London Weekend Television during 1969 and 1970, it remains an example of pure imagination winning the fraught battle of children's television, and like all the best children's shows, it soon proved itself popular among a wide adult audience.

Catweazle started life when its creator and author Richard Carpenter was languishing in unemployment that is so often part of the life of an actor. With little in the offing apart from the occasional schools programme, Carpenter was on the look out for some way of making a living that would enable him to stay in his chosen career, as well as pay the mortgage on his house and keep his family in cornflakes! He decided to try and write something for television, and his first idea came from a visit he had made to his brother-in-law's house in the

Catweazle catches his death?

depths of Sussex. Deciding not to travel by the main road and to use the scenic route instead, Carpenter soon found himself well and truly lost. Stopping to look at the map and generally get his bearings, he happened to glance at an old gate set back in an overgrown old hedge. On the gate was a sign bearing the name Catweazle.

The name appealed to Carpenter and kept coming back to him over the ensuing weeks. Then, on a visit to the National Gallery, he happened to come across a painting by the enigmatic medieval artist Hieronyimous Bosch, entitled The Crowning of Thorns. In the far corner of the painting was the figure of an old, cadaverous man, and, his mind shooting straight back to that strange signpost, Carpenter knew he had found the image to go with the name Catweazle. Going about the complicated process of creating a television series based around this character came in stages and the first was inspired directly by Carpenter's work in school's television. He had always been a bit perturbed by children's ready acceptance of all things scientific and he was worried that they weren't inquisitive enough. He decided that it would be interesting to explore the wonders of the modern world through the eyes of someone who'd never had science or technology before but who was intrigued and interested, like a child, and yet not a child.

Magic

However, this semi-educational slant certainly didn't appeal in isolation so the character of Catweazle had to be thought out in more detail. Carpenter realised that he'd have to allow his medieval man the chance of accepting and rationalising this new world, because he just be frightened if he was without any kind of psychological defence. Thus came the idea of making him a magician and of his interpreting science as the new magic. This basic misunderstanding provided the basis for the whole of the series as Catweazle finds himself embroiled with everything from telling bones (telephones) through to the sun in a bottle (lightbulbs). The setting for the series, a country farm, came from the desire to keep the series in the open air and also because to have plunged a man from 900 years ago into a city or town environment would have resulted in overkill, and the probable madness of Catweazle. Indeed, Carpenter argued that it would never be a good idea to have Catweazle in a big city like London because it would rapidly become sordid, serious, and it would take on an air of social comment. In London, Catweazle would be seen as a tramp and he'd end up frequenting the cardboard box world of the slummier areas of the city. The bad, gloomier side of modern-day life was a kettle of fish the series could well do without.

In both series Catweazle's constant and put-upon companions took the form of young boys. This idea was to reverse the role of father and son with the boy taking the father role and Cateazle the son's. In the first series this worked particularly well, not only because Robin Davies as Carrot was better than Gary Davies in the second season, but also because we saw Carrot's relationship with his father too. Carpenter based the whole set-up on a grandfather/grandson situation, in that children usually spend far more time playing with their grandfathers than

© London Weekend Television

Geoffrey Bayldon as Catweazle with his companion portrayed by Gary Oavies.

Geoffrey Bayldon as Catweazle.

with their fathers, who, more likely than not, are out at work. Catweazle's one screen encounter with little girls was not a success, since they react very badly to the old man's beloved toad, Touchwood, thereby earning themselves the magician's instant enmity.

It took the influence of an article to co-ordinate all Richard Carpenter's initial inspirations into a detailed series synopsis. He read the fateful article in the glossy magazine Vogue, in which a top television executive was quoted as saying that there was no such thing as talent not getting on in showbusiness. Carpenter knew from his own experience as an actor that this was simply not the case, as he'd had many talented friends who never got the opportunities they deserved and, in an extremely angry mood, he wrote to the executive and protested at the man's callous and incorrect assumptions. Realising this was all very well as a way of relieving his feelings, he recognised that he now had to act with his ideas and submit *Catweazle* to a television company. Having duly sent the plot outline to Joy Whitby, head of London Weekend Television's children's department he is willing to admit he would have left it at that had he received the expected rejection slip.

Timing

Timing, however, was on his side. Whitby had received instructions to find some fresh children's drama from the concerned IBA, who felt that children were getting a very raw deal from the Independent companies. London Weekend was particularly under scrutiny since it was still a relatively new station, and as such, was still proving itself. After a while, Whitby wrote back to Richard Carpenter and asked him to come and see her. Carpenter shrewdly took the chance of expounding a bit more about his concept and Joy Whitby rapidly got excited and told him to go away and write a script. Carpenter did exactly that, basing his script style on the knowledge he had about the business of writing from his years in acting. He was then asked to write four more, and

Catweazle experiences the wonders of electrickery.

just as he was getting slightly impatient for some kind of monetary reward for his labours, the decision came through that LWT had agreed to go ahead and film a first series of six episodes, planning to show them on Sunday afternoons as part of a new-look children's service.

Geoffrey Bayldon's casting

The first major part that Carpenter had written also became the only part he was ever to cast. The assembled production team bandied quite a variety of names about, and were particularly keen to offer it to Jon Pertwee until they realised he was committed to becoming the new *Doctor Who*. Carpenter, on the other hand, kept suggesting Geoffrey Bayldon, a character actor who had been through the same drama training as the series' author, and so, Carpenter argued could handle the fantastical side of the part without totally depending on the comedy in the role. In spite of hesitation, Bayldon was eventually offered the scripts to look at and he jumped at them. London Weekend quickly decided to extend the first series to thirteen and, largely for sales purposes, agreed to allow the programme to be made entirely on film. With Bayldon filming the show as Carpenter was finishing the final scripts, it soon became evident that he was writing for the actor.

At the first read through it was discussed exactly how Catweazle should speak. A variety of accents were tried, including country yokel and cockney, until Carpenter asked Bayldon to try his own natural accent, Yorkshire. This impressed everyone, particularly when it was later discovered that middle English (the language of the medieval man) used a lot of the same vowel sounds as the Yorkshire dialect, so that, without being incomprehensible, some attempt at authenticity had inadvertently been made. The rest of the regular cast comprised Robin Davies as Carrot, who later grew up to act alongside Wendy Craig in her *And Mother Makes Four* series, Neil McCarthy as the simple Sam and Charles Tingwell as Carrot's father. Added to that a number of excellent guest stars were contracted to appear in the series, including Peter Butterworth, Hattie Jaques and Dorothy Frere, all of whom were experienced in the field of comedy.

Reaction to the first series was excellent, with both critics and audience won over by the charismatic old man, and his amusing antics. It was not exactly unexpected, then, that a second series was soon announced and wary critics expected the format to pall and rapidly get repetitive. They were to be proved very wrong, though, as Carpenter totally re-vamped the second season to make the situation as different from the first as possible while retaining the programme's recognisable style and structure. Out went the farm set-up and with it the regular cast that had been a feature of the first series. Magic became a more prominent part of the situation, and the idea of a hunt for hidden treasure was the inspiration taken for the second set of thirteen episodes. In spite of this series apparent success, no more episodes were made and the show disappeared somewhat abruptly, never to return.

The reason for Catweazle's cancellation lay within the arena of television politics. The visual style of the first series had largely been down to director Quentin Lawrence, who came into the show from second unit photography on *The Battle of Britain* film. He had been to Stowe school and his English master there was T.H. Lawrence, author of *The Sword In The Stone,* so his grasp for the fantasy medium was unequalled. He had been a close friend of Richard Carpenter, and wanted to do the series as soon as he read it. In fact, the author puts the success of the whole thing down to Lawrence, with whom he was later to work on *The Ghosts of Motley Hall.* However, after a series of creative rows with the top brass at LWT, Lawrence was dropped from the second series. This in itself would not have caused the demise of the series, but a further row behind closed doors at London Weekend did. The head of programmes there, Stella Richmond, left the company after severe differences of opinion between herself and the board. Her successor, as is so often the case, wanted to try out some new ideas of his own, and in spite of plans for a third run of *Catweazle,* axed the show from London Weekend's planned schedules.

Third Series

The third series would have taken Catweazle back to the disused water tank in which he lived during the first series, and which he had named Castle Saburac. The second series had concluded with the old magician going off in a hot air balloon and the third would have started with him still in the balloon, but ending his journey by cutting the ropes holding the basket onto the balloon itself. It would have been set at night and as the balloon landed Catweazle would hear a tremendous booming sound, like a great gong. Of course it turns out he's landed on the water tank, which then acts as a base of operations for his adventures during the season. Carpenter realised he couldn't have had the same set-up in the farm, so he was planning to write a scene where Catweazle visits the farm and finds it deserted. As he leaves the camera focuses on a For Sale sign. From this, the series could have had a succession of people either renting or living in the farm, and Carpenter was toying with the idea of giving Catweazle two companions this time round, with a girl to balance the familiar boy situation.

Unfortunately these plans were never to reach fruition, although Carpenter has an intriguing treatment for a *Catweazle* film, which he plans to start working on again when the series rights revert to him this year. The only real problem with the film is that Carpenter is worried about opening up the television series too much and so losing the feel of the original programmes. Suffice it to say that his idea is rather more ambitious than the original serial and includes the disappearance of a whole village, pompous military and government types, two rather bemused children, Touchwood the toad becoming something of a hero, and Catweazle languishing in a police cell.

Highest selling series

Internationally, Catweazle has been one of London Weekend's highest selling series, and it remains Richard Carpenter's favourite piece of work. On the basis of its success he was able to give up his uncertain career as an actor and move into the richer fields of television writing, a field in which he has enjoyed considerable acclaim and satisfaction over the last fifteen years. It started off his fascination with the whole area of magic and Catweazle always had an intentional element of 'if you believe in it strongly enough it will actually come true'. For children the series was a godsend and LWT were singled out for praise by the IBA for this particular network contribution. It has since been repeated several times, although in the typically haphazard nature of the ITV networking system. If one had any real criticism to make of the series, one could perhaps attack it for being a bit too whimsical and comic. However, such an attack is petty and irrelevant when taken in the context of the concept as a whole, since it was clearly intended to raise a smile. Perhaps the trouble with many of the critics, particularly those involved in the fantasy genre, is that it is precisely their sense of humour which is lacking and which results in so few series of this type being thoroughly successful. ■

Letters

Letters Editor
Fantasy Image
38 Melrose Avenue
Wimbledon Park
London SW19 8BY

We welcome all letters concerning Science fiction/Fantasy television or films that might be of interest to other readers of "Fantasy Image".

"Timeslip" not forgotten

Paul Cockburn
Edinburgh, Scotland

Thanks very much for Issue 2 of *Fantasy Image* which I found a most enjoyable read – particularly the features on *Doctor Who* and *UFO*, although the interview with Vere Lorrimer and "Fantasy In View" provided the answers to a number of questions I've had in my mind for a number of years. The latter feature answered the question "Does anyone else apart from the Edinburgh University Sciences Fiction Society remember *Timeslip* with its time travel and infiltration by clones ...?" Well, at least you gave it a mention. I'd really like to see more about both *Timeslip* and some of the other so-called "children's fantasy" that ITV produced in the early Seventies, or even *The Tomorrow People* which I seem to remember started out quite well before trying to copy *Star Wars* on an even smaller budget than *Doctor Who* – result, it was cancelled. Or even some older BBC stuff – the *Quatermass* serials, *Out of the Unknown*, *Moonbase Three*, etc.

"U.F.O." favourite article

Andrew Pixley
Dore, Sheffield

Today I purchased the second issue of *Fantasy Image* and am even more pleased with this issue than with the first. I am primarily interested in all British Teletantasy but that is not to say that I'd ignore any articles on American material, or material from any other part of the globe for that matter.

I thought that Richard Marson's feature on *Doctor Who*, was marvelous, and I am becoming increasingly impressed by Richard's articles. What a pity that such behind-the-scenes views on earlier series, or indeed different shows altogether are probably largely lost in the mists of time. The photographic coverage, as usual with *Fantasy Image*, was excellent.

The interview with Vere Lorrimer was well written and very interesting, once again complemented by good stills, even if they were all from series four. However, I think that it could have been even better if some of Vere's other work had been mentioned. Vere started working for the BBC way back in the fifties, and did much for children's television. It is amusing to note that at one stage he was working on the very early *Sooty Shows*, and also produced small detective playlets which he and Douglas Camfield scripted. On the science-fiction side, Vere directed the first episode of the 1969 BBC series *Counterstrike*, *King's Gambit*, and also the episode *The Lemming Syndrome* for the same series. In 1970 he directed an episode for *Doomwatch*, *Train and De-Train*. Surely these would also have been very interesting to have asked about, and would also display a greater knowledge of the subject under interview.

My favourite article of the issue though is Justin Richard's look at *U.F.O.*, a show which I can barely recall but have seen various episodes of recently to refresh my memory. There also seem to be a few points in the article where, as far as I can make out, facts are wrong – not due to bad researching, but purely because *U.F.O.* is so badly documented. I have been researching it myself and it's a real bugger even trying to get a UK transmission order. The show was so badly networked, even by ATV who co-produced it with ITC, that there is no coherent order, although a fairly typical trend can be taken by the ATV order. Even here, repeats were put out in the middle of the first run of episodes, and two episodes, *The Responsibility Seat* and *The Long Sleep* were held back until graveyard slots in 1973!

When Justin refers to the episode order in places, I take it he is referring to the order in *Starlog Episode Guides Vol II*. What this order is, I don't know. It's not UK transmission order, that's for sure. Nor is it the exact filming order, since "The Computer Affair" follows "Identified". The grounds for this are that Bishop is credited as 'Edward Bishop', not 'Ed', and the only other episode to do this is "Identified," which was made first. It also features the same interceptor pilots and cast in general, and footage from it of the SHADO Mobiles (superb models!) is used in the title sequence. The rest of the titles, with the exception of one or two shots like close-up of Foster, come from "Identified". The next episodes to be filmed were the other four with Peter Gordeno, as he left the series very early on due to other commitments. Either the fifth or sixth episode to be filmed thus would have been "Exposed" which still features Gordeno, but also introduces Michael Billington.

As far as I can make out there was a break after the first seventeen episodes, and after the break some of the cast were unavailable for filming. Thus a further nine episodes with a slightly different cast were made, and filmed at a different studio – Pinewood Studios, London. The first seventeen were made at MGM British Studios, Borehamwood.

One way to distinguish the first and second recording blocks is the credits for producer. In the first block, Reg Hill is listed as producer in the opening credits, and Anderson as executive producer in the closing credits. In the second block both Hill and Anderson are credited as producers only in the opening credits.

I'm glad that Justin mentions "Mindbender" in particular since it's one of my favourites. In particular I remember the huge plaster hand with pointing finger which is continually being wheeled around the Harlington-Straker studios in the background. Also I'm glad to see that someone else noticed the similarity with *The Professionals* episode "A Man Called Quinn."

Another interesting factor regarding the dates, in "The Long Sleep" the final episode screened and one of the last to be made, a girl has been in a coma for ten years, since 1970, making the year 1980 again – contradicting the date in the earlier "Survival" and "The Computer Affair" if I'm not mistaken (both 1981).

Ah-hah! "The Long Sleep" has a dreadful continuity blunder in it which you've picked up. Tessa Wyatt's character is called Catherine Fraser, a fact confirmed by the girl herself in the episode and in the closing credits. However, at one point in this superb, if dated, episode, Straker tells Virginia Lake that he has to leave for the hospital. "I have to see Miss Ross." This is the only time that Catherine is referred to as Miss Ross, as later she reverts back to Miss Fraser! The "Starlog" guides I believe list her as Catherine Ross, but I feel that Catherine Fraser is the correct name.

P.S. The other side of Skydiver.

"Sky One – Aliens Nil?"

Justin Richards replies

The episode order I worked from was derived from the "Starlog" guide, but I did check as extensively as possible that this was the right order – and after checking various sources and links between episodes I can only say that I think the "Starlog" guide is probably correct, certainly it cannot be very wrong as an intended transmission order. The fact that no-one seems to have shown the episodes actually in that order I think emphasises the poor

treatment that UFO received from the TV companies

One point that does come out of Andrew's comments about the order in which the episodes were made (for example "Computer Affair" must have been made early because it figures in the title sequence, and so on) is that he obviously has little conception of how a film series is made. Even taped series stories are often recorded out of order (season 12 of "Doctor Who" is a good example – and the recording order in that season was never intended to be the transmission order . . . actually showing "The Sontaran Experiment" before "The Ark in Space" would be ludicrous!) and with "Blake's Seven", the stories were usually recorded and filmed in blocks of two (hence the 'Blake' directors tend to appear with pairs of stones). With a film series, the turn-around is even more frenetic and stories tend to be filmed in blocks. This explains the extensive use of doubles for the main characters and the fact that later stories may be finished before earlier ones. Hence, although "Computer Affair" is the sixth UFO story, if the first six or so were filmed in parallel (as they almost certainly were for logistic reasons) then it is quite possible that "Computer Affair" and 'Identified" were the first to be edited while the others were still finishing production. This would explain both the title sequence and the end credits. The suggestion that the episodes were actually filmed in a given coherent order, and that order is the intended transmission order is at the very least dubious, and given the constraints of the film industry at the time probably ludicrous.

However, this does highlight the point that there certainly was a coherent order to the UFO episodes, if only in the minds of Messrs Anderson and Barwick – "Dalotek Affair" must follow 'Survival', not only because of Foster's nostalgic state of mind in "Dalotek" which is brought on by the events at the close of "Survival", but for less subtle internal reasons as well. "Survival" ends with Freeman offering to buy Foster a drink and they drive to a club, "Dalotek Affair" begins (apart from the pre-credits sequence) with an establishing shot of the same club, and then cuts to Foster and Freeman entering the bar and ordering last week's drinks. I have picked this example because it is one connection that I touched upon in the article, but there are many other intra-diagetic links which I used to check the episode order, simply because the parallel filming schedule makes a nonsense of other means of verification other than actually asking those responsible for the stories and determining their order and cohesion. We are lucky that "UFO" is so inter-connected episode-wise (in terms of plot rather than character often, again because of the constraints of the technique – an actor with a major role in one episode is likely to be down-played in several other episodes being filmed in the same block).

Andrew is right about the break between seasons being after episode 17 – slip of the pen on my part there.

The giant hand which Andrew mentions is integral to "Timelash".

The date mentioned in "Computer Affair" is the vintage of the wine which Gay Ellis and Bradley drink (yes, in that club again) which is 1984 – and must be a past date obviously. This does not tie up with the title sequence flashes on "1980" or "The Long Sleep".

And speaking of "The Long Sleep", Andrew is absolutely correct about Tessa Wyatt playing Catherine Fraser – for the reasons he states. My excuse for the error is that I was indeed working initially from the "Starlog" guide for characters' names etc purely because I had such a tight deadline for the article (so blame Stephen!).

'V': Great Thriller

Gail Mills
Eastville, Bristol

I am writing to tell you how much I liked the long television film *'V'*. It was a great and exciting thriller. One thing that disappointed me was when I read Issue 2 of *Fantasy Image* it said that *'V'* was a television show every week over in America, but it is a flop. Over in England it would be a great weekly show and I think lots of people would watch it.

The Editor replies. Granada Television agree with you. They have brought the British Television rights to the series after the success of the mini series. So if it has not yet been shown you can expect it to turn up on ITV in due course.

"Blake's 7" gulf

Ann Godfrey
Hereford

I'm glad you feature *Blake's 7* but . . . The interview with Vere Lorrimer in Issue 2 was extremely depressing as there seems to be a colossal gulf between his views and fan opinion as expressed in club newsletter and *Blake's 7* zines. I *did* not recognise the characters he describes, for example how can he equate his statement that "Avon never really enjoyed the terrors of death" with the fact that Avon made several suicide attempts? Submitting to Federation interrogation in *Rumours of Death* was in itself suicidal, he made an irrefutable attempt to *die* at the end of that episode and the confrontation with the Alien in 'Sarcophagus' was surely a Death Wish – to quote "Make me die. There's nothing else you can make me *do*". I was not convinced by the suggestion that Avon was a "psycho" in 'Stardrive', all that episode proved to me was how feeble the scripts had become. The premise that a Federation scientist, working alone in hopelessly difficult conditions could have developed a portable (!) unit producing more energy than the vast mysterious green power core of the Liberator was too ludicrous to accept. (I am able to give more credence to Edward D. Wood's hub caps.) The physics was also highly dubious as photons travel at the universal constant c= 2 997925 x 10^8ms $^{-1}$ which for space travel is exceptionally slow. This was typical of the fourth series when all too often inadequate plots, startlingly bad continuity faults and weak dialogue invalidated character development.

Mr Lorrimer also makes a hefty continuity error in his statement that Servalan was only known by that name "in the first two series". This totally ignores the 13 episodes of the third series – in all of these she was still called Servalan. (The mistake is particularly puzzling as Vere Lorrimer actually directed four episodes of the third series.) He then implies that Sleer alias was a consequence of the Galactic War, claiming that because of it 'Servalan's name had become mud' which is utterly wrong. The War resulted in a huge increase in Servalan's power as directly due to it she became – President of the Tarran Federation, Ruler of the High Council, Lord of the Inner and Outer Worlds, High Admiral of Earth – which can hardly be justifiably described as "mud".

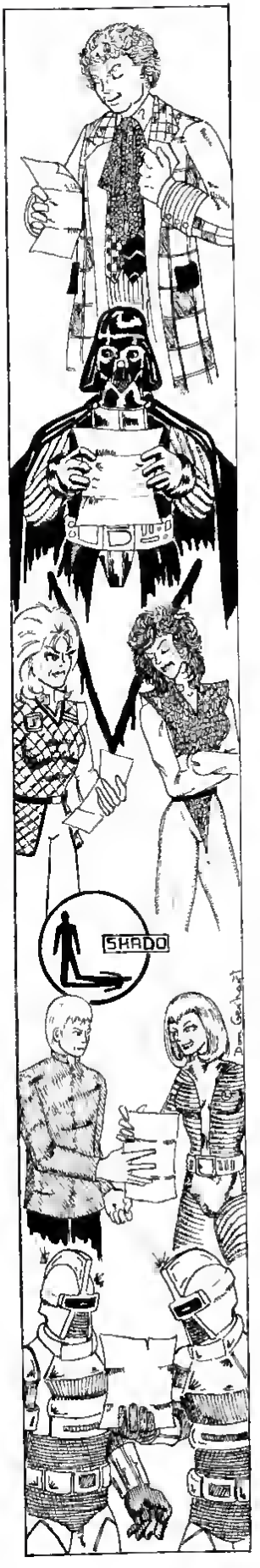
Fans of fantasy series like Blake's 7 must be willing to suspend their disbelief but in return the series should be based on solid continuity (however fantastic or amazing the actual stories) to give a foundation to build credibility on.

Sadly, I feel I shall never understand Mr Lorrimer's ideas on the series, they are alienated from my own by several dimensional planes.

Back Issues

Tara Dyson
Grasscroft, Oldham

I would like to congratulate you on the excellent second issue of your magazine *Fantasy Image*. I particularly enjoyed the article on the *Star Trek* convention.

Unfortunately I missed the first issue of *Fantasy Image* and wondered if it would still be possible to obtain a copy of it. Please could you tell me if you have any copies available and how much they cost.

The Editor replies. The first, and for that matter also the second, is still available. To obtain a copy simply send £1.25 plus 25p for postage and packing (payable to Visual Imagination) to the editorial address. (Overseas P&P surface 50p, USA airmail £1.00, Australia airmail £1.15. All overseas payments should be made payable by International Money Order). ■